

Isca Greenfield-Sanders

Haunch of Venison

An art prodigy of sorts (she had her first solo show while still at Brown University and her work was purchased by the Guggenheim Museum shortly thereafter), Isca Greenfield-Sanders subverts the boundary between photography and painting in a postmodernist riff. In a multilayered process, she takes found photographs and slides, prints them onto paper, and reworks the picture with watercolors, pencil, and ink. The image is then scanned into the computer, manipulated and enlarged, affixed to the canvas, and painted as the last step. An underlying grid is often visible to emphasize a picture's formality. The images are not personal, not merely nostalgic, not simply snapshots of American families at play on the soccer field or by the sea. They also refer to the history of landscape as a genre, from, say, Boudin to Richter and Hockney, as well as to art as construction and invention.

This lovely show of 39 works, many of generous size, offering a decade's worth



Isca Greenfield-Sanders, *Wading (Pink I)*, 2011, mixed media and oil on canvas, 70" x 70". Haunch of Venison.

of canvases and works on paper, had another favorite subject: light. While not a steady progression, the works have become more luminous over the years. Included here was a series from the 2010

show "Light Leaks," featuring glitches in the original film, as well as recent beach scenes of sun-dappled expanses of sparkling water naturally and unnaturally colored, as in *Wading* (2011) which appeared in three versions: *Blue I* and *II* and *Pink I*. Another beauty was *A Walk with Daddy* (2004), done on two canvases, one in pink, the other blue—the artist is partial to multiple takes—which depicts a man and little girl, hand in hand, on a beach, their backs to us, walking into a rosy cinematic glow. A place that is part real, part fake, it evokes more idyllic times and conveys a potent whiff of nostalgia. —Lilly Wei

Auguste Rodin

Jill Newhouse

The sculptures, drawings, and watercolors, along with photographs and letters, in "Auguste Rodin: Intimate Works" offered rare insight into Rodin's life, creative process, and intellectual milieu. Adding to it all was Christina Buley-Urbe and Amy Kurlander's excellent online exhibition catalogue.

Included in the show was Rodin's powerful *Bust of the Age of Bronze* (conceived 1875-76; cast ca. 1917), a reduced-scale terra-cotta study for a life-size nude sculpture. The bust was Rodin's promised gift to its model, Auguste Neyt, a military conscript in Belgium. The model's eyes are closed but his lips are parted as if exhaling tension.

On a lighter note, there was the charming *Innocence Tormented by Love* (1871), a Sèvres bisque figurine of a young woman with falling drapery warding off cupids like flies, reflecting Rodin's apprentice-

ship under the sculptor Carrier-Belleuse. Here, too, was Rodin's first exhibited work, *Alsatian Orphans* (1871), a white marble bust with a pensive and moving face expressing the devastation of the

Franco-Prussian war. By contrast, his bronze head of Balzac goes beyond portraiture to present genius itself.

The beautiful selection of drawings and watercolors of dancers revealed



Auguste Rodin, *Bust of the Age of Bronze*, ca. 1917, patinated terra cotta, 8½" tall. Jill Newhouse.

Rodin's interest in motion—his depictions of the Royal Cambodian Dancers, the Japanese Geisha Hanako, and the study for *La Ronde* (1883), which may have inspired Matisse. All this culminated in the amazing maquette for *Nijinsky* (1912). At 9½ inches high, it shows the dancer's immense physical strength as he is about to launch into motion—a masterpiece of sculpture still at the idea stage.

The accompanying documents and correspondence—including a note to Dr. Antonin Proust, Marcel's formidable father—along with the photographs Rodin took of his own work, provided a sense of the flavor of the period, its conventions and moods. —Charles Ruas

Jene Highstein

Danese

Calling Jene Highstein's stunning show "Towers and Elliptical Forms" could have been construed as false modesty. Highstein's meticulously crafted and strategically arranged ellipsoid shapes and